

JACK ARMSTRONG #2535  
WHEATIES  
FRIDAY, OCTOBER 13, 1944

OPENING COMMERCIAL

BUSINESS CROWD CHEER GOING INTO CONCERTED CHEER--RAH. RAH. RAH.  
JACK ARMSTRONG.

ANCR. JACK ARMSTRONG--THE ALL AMERICAN BOY

BUSINESS THEME

ANCR. WHEATIES--Breakfast of Champions--brings you the thrilling adventures of Jack Armstrong, the All-American Boy.

How about it, you fellows listening in --what's your favorite sport? Base ball, by any chance. Well, if it is, then answer this question for me. Just because the 1944 baseball season is over, are you going to pass up a swell fall sport like football--and all the exciting winter sports like hockey, basketball and skating? Are you going to miss out on all the fun of athletic competition, just because your favorite sport isn't in season? Why of course you aren't.

And you know, I think you'll agree with me that the same thing holds true when it comes to picking your favorite breakfast dish. For example, if you're a good loyal WHEATIES fan during the summer baseball season, is there any reason in the world why you should pass up your WHEATIES, Breakfast of Champions, when football comes around? Not on your life. It seems to me, if that famous "second helping" flavor of WHEATIES makes a hit with you in one season, it's bound to do things for your appetite the rest of the year as well. And I'd say the same thing holds true for that WHEATIES brand of nourishment, too. Yes, if you can use those good whole grain food elements in June, July and August, it's a cinch you can use that same top notch nourishment in the fall and winter months.

You can take it from me, fellows and girls, WHEATIES, Breakfast of Champions, are a true, year-round breakfast cereal. So, if somebody tries to tell you that a change in the weather calls for a change in your breakfast, just tell 'em this. You're going to take a tip from some of America's greatest champions of sport--famous athlete's who help themselves to WHEATIES right smack through the twelve months of the year. Yes, just tell 'em you've found a year round breakfast favorite and you're going to stick to it. Just keep on helping yourself to WHEATIES rain, wind or snow. Do that, and I'll bet you'll wind up to be the most regular --and the most satisfied WHEATIES customer in captivity. How about it? All set for your WHEATIES Breakfast of Champions tomorrow morning? Better check y up on your supply right away. Put in your order for milk, fruit and WHEATIES, America's favorite whole wheat flakes.

## LEAD-IN

ANCR 1 And now, Jack Armstrong, the All-American Boy.

SOUND 2 RATTLE DOOR KNOB. EFFORTS TO BREAK OPEN DOOR:

ANCR 3 Jack Armstrong and Billy are trying desperately to  
4 wrench open the door by which they entered the room behind the  
5 Chinese Joss House. Jack, with Billy and Betty, driving a car  
6 to the hospital to see Dr. Courtland, discovered Diamond  
7 John Drummond, the oil gambler, in a taxicab. Knowing the police  
8 wanted him in connection with the theft of the missing message  
9 sticks, they trailed the taxi. They did not realize the famous  
10 oil wildcatter was deliberately luring them to a Chinese Joss  
11 House, where, by means of a hidden trap, he made them prisoners.  
12 Directing them to a blind room somewhere behind the Joss House,  
13 Diamond John joined them. There he revealed to Jack that he was  
14 ready to pay him and Uncle Jim a huge sum if, on their expedition  
15 into the bush country of Australia, they discovered  
16 oil and gave him the exclusive information. Jack refused to  
17 have anything to do with Diamond John's proposition. Angry,  
18 the oil gambler locked them in the room and said he would force  
19 Uncle Jim to agree to his terms. As soon as he left, Jack got  
20 busy and tried to find a way out of the room. Listen:

BILLY: 1 Well look here, Jack. We haven't half tried to get out. If  
2 we really want to break down that door, all we have to do is  
3 put our shoulders against it. The old football stuff.

JACK 4 Oh, we could smash down the door, all right. But we'd make  
5 such a racket that Diamond John would come looking for us,  
6 with a gun.

BETTY 7 More likely, he'd send one of his henchmen.

BILLY 8 Well I don't get it, Jack. You're not going to quit trying to  
9 get out, are you?

JACK 10 No. But I'm going to be smarter than we have been about it.  
11 We've just been pulling and lugging at these door knobs. I  
12 think there's an easier way out than that.

BETTY 13 What do you mean, Jack? Some kind of a secret passage maybe?

JACK 14 That's exactly what I mean. I've got a hunch that this place  
15 is full of passages. Most of these Chinatown buildings are.

BILLY 16 Yeah. Maybe so. But the trouble is to find them.

JACK 17 Well, we sure won't find them if we don't try.

BETTY 18 If we hope to get anywhere before Diamond John comes back  
19 with Uncle Jim, we'd better hurry.

BILLY 20 Sa-ay, you don't expect he's going to bring Uncle Jim in here,  
21 do you?

BETTY WELL I don't know. He said he was going to send for Uncle Jim.

BILLY I can't imagine Uncle Jim coming here, unless he brings along the police.

JACK Sa-ay. Don't think that a crook as smart as Diamond John is, will give Uncle Jim a chance to bring the police.

BILLY But how's he going to stop him?

JACK Perfectly simple. He took Betty's scarf, didn't he? Right now that scarf is probably on the way back to Uncle Jim with a note.

BETTY That's right. A note that says: "If you want to prevent something serious from happening to Betty, Billy and Jack Armstrong, come to such and such an address and say nothing to the police. Present this scarf as your identification". Something like that.

JACK That's just about the way a smart hombre like Diamond John would pull it off, too.

BILLY But I can't imagine Uncle Jim coming and not tipping off the police.

JACK Oh, I don't know. If he thought any one of the three of us was in danger, he might be very careful not to antagonize a man like Diamond John.

BETTY I think you're right, Jack. Goodness, Uncle Jim may be lured into a very bad spot.

JACK That's just what worries me. Diamond John may make him a prisoner too.

5

BILLY And if we are locked in this room, we won't be able to help him, either.

JACK Right. There must be some way out of here.

BETTY I've been studying the walls since you spoke about secret passages. I don't see anything that looks like hidden buttons or concealed doors or anything like that.

JACK I've been looking, myself. And I don't see a thing.

BILLY Sa-ay, have you thought of a trap door in the floor? That may be a way out.

JACK Billy. Maybe you've hit it, at that. Let's roll back the rug.



BETTY Wait a moment, Jack. Don't forget that Diamond John Drummond has a way of watching us and talking to us from some remote point.

JACK I haven't forgotten it. But if you noticed it, he hasn't said a word to us since he left. Maybe he isn't watching us now.

BETTY I wish I could be sure he wasn't.

JACK Why? What do you mean?

BETTY Well, I'd roll back the rug. I think Billy's suggestion about a trap door is worth investigating.

JACK I do, too.

BILLY The only thing we can do is take a chance; if he's watching us --so what?

(6)

BETTY So what? He said he wouldn't be responsible for anything that happened to us if we tried to get out of here.

BILLY Well, we're in a jam anyway you want to look at it. Come on, Jack. Let's get busy.

JACK I suppose we might as well. Here. Let's take hold of the corner of the rug and pull it back.

BILLY Okay. Look out, Betty. Get off. Step back there.

BETTY It's quite a pretty Chinese rug.

BILLY What of it? There; see anything, Jack?

JACK No-o-o. Nothing that looks like a trap door. Wait. Here's a loose board, though. I don't know whether that means anything. Say. It is quite loose.

SOUND SQUEAKING OF LOOSE BOARD

BILLY Jack, I think you can lift that up.

JACK I think I can, too.

SOUND LOOSE BOARD COMING OUT OF PLACE IN FLOOR.

JACK What do you know? And sa-ay, look-- I'll bet this is a trigger. This may trip something.

SOUND A METALLIC CLICK. THEN THE CREAKING OF A TRAP DOOR FALLING.

BUSINESS BETTY FALLS THOROUGH

(7)

BILLY It moves. Oh hey...

JACK Look out, Betty. Look --

BETTY (FADE OUT FAST) Oh mercy. Help. Help.

BILLY It was a trap door, Jack. And Betty fell through.

JACK Hey, Betty. Hello, Betty. Where are you down there?

BETTY (OFF MIKE AND MUFFLED) Oh Jack. I'm in some kind of a passage. And it...it's dark -- and -- Oh please get me out of here.

JACK Just a second, Betty. Are you okay. Did you hurt yourself?

BETTY (OFF MIKE) No-o-o-o. I got bumped, that's all. I think I'm okay. But I want to get out. Reach down here and pull me out.

BILLY I can see her down there, Jack. Sa-ay, that looks like a passage, all right. Just what we were searching for.

BETTY (OFF MIKE) It's a passage. But it's dark, and I want out.

JACK Hold your horses. Maybe you don't want out. Maybe we're coming down there with you.

BETTY (OFF MIKE) Oh, well okay. I just want to be where you all are.

BILLY So we're going down there, eh Jack? Maybe this is a way out.

JACK Maybe it is. Go ahead, Billy. Lower yourself down into there and drop.

BILLY Okay. You're coming down, too?

(8)

JACK Of course. Hurry, Billy. Apparently Diamond John isn't watching us through his secret electric eye or whatever it is.

BILLY If he is, he sure hasn't said anything to us over his tricky interphone system. Okay. (EFFORT) Here I go. Look out below, Betty.

BETTY (OFF MIKE) All clear down here. Let go --

BILLY (FADE OUT) Hah. Oh, not bad, Jack. It's easy.

JACK Okay. Stand aside. I'm coming down. (EFFORT) Ugh. All right to drop?

BILLY (OFF MIKE) Sure. Let go.

JACK Here I come -- Ugh --

SOUND JACK LANDS IN PASSAGE

JACK Not as far as I thought. Sa-ay, this may be the way out.

BETTY I certainly hope it is.

JACK So do I. I'd like to get out of here and reach a phone so we could tell Uncle Jim we are safe.

BILLY That would be the thing to do, all right. Then when he got Diamond John's message and the scarf, he could turn the whole thing over to the police.

JACK I'm afraid we're too late for that.

BETTY Well, come on. Let's go. Which way, Jack?

(9)

JACK Frankly, your guess is as good as mine. I don't know east from west, or front from back in this dark place.

BILLY Sa-ay, what about this trap door? Shouldn't we close it?

BETTY It might be a good idea. If Diamond John comes looking for us and sees it's open -- well, he'll know which way we got out anyway.

JACK Closing it won't do any good. Don't forget that rug is rolled back up there. That'll give us away.

BETTY That's right. Well, wait. Can't we do something about that?

JACK Maybe we can. Look here. Put your foot in my hand. I'll boost you up. Come on. Try it.

BETTY Okay. Maybe I can reach the rug. Ready? Up-- Higher, Jack. Higher. Oh, I can reach the corner of it. Wait now. I'll pull it over this way.

JACK Pull it back over the hole. Then we'll close the trap door under it and the room won't look disturbed.

BETTY I'm getting it. Heh. I've got it. How's that?

JACK Okay. Here. I'll let you down. There. Now, let's shove this trap door up until it latches. Grab hold here, Billy.

BILLY Okay. Up --

BETTY Let me help. Hah --

(10)

SOUND SQUEAKING OF TRAP DOOR GOING BACK INTO PLACE. FINALLY LATCH CLICKS.

BILLY Little more. There.

JACK IT CLICKED. IT's in place. Well, that's okay. It may give us a little longer chance to make a get-away.

BETTY If we only knew which way to go to get out.

JACK Well now wait a moment. Let me see. Maybe we can recall which way that hall ran. We must have come through a passageway under the rear of the Joss House.

BETTY That's what I think. And I have a feeling that if we go that way, down this passage, we'd get back into the Joss House again.

BILLY I don't know what we want to go back in there for?

BETTY But we know it's a way out, Billy.

JACK That's right. I agree with Betty. I think if we go that way, we have a chance of reaching some sort of a destination. Come on --

SOUND FOOTSTEPS IN PASSAGEWAY BACK OF:

BETTY I don't want to go first. Ugh, but it's dark.

JACK Black as the inside of my coat pocket. I'll go first. You follow me, Betty.

BETTY Mercy. Suppose there should be another trap door down here?

(11)

BILLY We'd sure walk right into it, wouldn't we?

BETTY Oh, I wish we had a light of some kind.

JACK Wouldn't a good old flash lamp come in handy now? I'm always going to carry one in my pocket after this.

BILLY I promised to do that. But I haven't got it with me now. If --

JACK Shush. Wait a moment. I think I see kind of a dim, ghostly sort of a light ahead of us.

BETTY So do I.

JACK I wonder where that dim light is coming from.

BETTY It may be a way out.



JACK That's what I mean. I smell something-- like the docks. Salt water and old piles.

BETTY You're right, Jack. I think we're getting down under a dock or something.

JACK I think so, myself. Sa-ay we are. I mean, look here. Another sort of a trap door. Only there's no door.

BETTY Good grief. That's water down there,. It looks black and ugly. Quite oily too. What do you suppose this is, Jack?

JACK Why, I think it's sort of a get-away place. They probably bring boats up under this dock here and -- well, it's a way for Diamond John to give the police the slip.

BETTY It's a way for us to make<sup>(12)</sup> a get-away, too, Jack. I wish there was a boat handy.

BILLY We don't need a boat. We could let ourselves down into the water and swim under the dock. We could get out.

JACK Yes. I think we could. And maybe this is a chance for us to make a get-away.

BILLY Well then, okay. Come on. What are we all waiting for?

JACK Hold your horses, Billy. If we lower ourselves into the water, there's no chance of our getting back up here if we want to.

BILLY For the love of pete, why should we want to?

JACK Well. Suppose Uncle Jim has been lured down here by Diamond John --

BETTY Mercy, yes. We might be making our escape and Uncle Jim, he may be getting into trouble trying to find us.

BILLY Well, what are you going to do?

JACK Well, we know a way of getting out of here now, so that's okay. Now let's see if we can find out where Diamond John is, and whether Uncle Jim is with him.

BILLY How are we going to do that?

JACK There's a flight of stairs. That's the only way up from this escape hatch. That must lead somewhere. Let's find out. You'll have to step across here, Betty.

BETTY I can do that. Go ahead<sup>(13)</sup> --

SOUND STEPPING OVER OPENING BACK OF:

JACK Okay. There. It's quite a step. Want my hand?

BETTY No, I don't need it. There. Come on, Billy.

BILLY Watch it. Hah. There. Hey, we'd better be mighty careful going up these stairs.

JACK You're doggoned right. Follow me. Sa-ay, they're creaky, too.

SOUND CREAKING OF STAIRS BACK OF:

BETTY Easy. Easy. We sound like a bunch of elephants.

JACK Stay close to this wall here. Easy. Here's the door.

BETTY Be careful when you open it, Jack. You can't tell where it may lead.

JACK I'll be careful.

SOUND DOOR KNOB. THEN DOOR CREAKING OPEN SOFTLY BACK OF:

BETTY Easy, Jack. Se anything? Where does it lead to?

JACK Sa-ay, wait a second. This is a funny one. Shus-s-s. Let me look around. Kind of a dome shaped room. It's a sort of an office.

BETTY Is it empty?

BILLY Sure it is. Go on in.

(14)

JACK Come on. Close the door. What a queer place. Sa-ay, wait. Do you know where we are?

BETTY I'll bet I do. We're actually inside the big Joss-- that black idol in the temple.

JACK That's exactly where we are. Sa-ay, this must be Diamond John Drummond's desk. Close that door. I want to look this place over.

BILLY I'll close it. There.

SOUND CLOSE DOOR SOFTLY.

BILLY Hey. What's all that stuff? Those gadgets? On his desk there.

BETTY I imagine that's his talk-back system and electric eye, Jack. Don't you think so?

JACK That's what it is. This is a mighty strange place. Wait. There are some Chinese characters on the wall there. Just a moment. That one is the sign of the On Leong Tong. Oh, things are getting clearer to me now.

BETTY What do you mean, getting clearer, Jack?

JACK Why, I think this must have been a tong headquarters in the days of the Tong wars, a few years ago. Just wait a second. Let me slide this panel in the wall open, There -- see?

SOUND SLIDE PANEL OPEN:

BILLY What do you know? We can look right out into the Joss House. Sa-ay, we stood right out there in front of the Black Joss when the trap door opened.

(15)

JACK Exactly, and someone in there tripped the lever that sprung the trap. I tell you, this whole arrangement was probably built up by one of the tong leaders.

BETTY Well, Diamond John seems to be in control now.

JACK I think he has probably rented the place while he is in Australia. Look -- This panel board, that's his electric eye and talk-back system, all right. Let's see how it works. I'll flip this switch.

SOUND CLICK THE SWITCHES, AND AN ELECTRIC HUM BACK OF:

BILLY Oh look. On that screen. We're looking into a room. By jinks, that's the room we escaped from.

JACK You're right. Sa-ay, you didn't get that rug back straight, Betty. Wait, we'll try this switch.

SOUND ANOTHER SWITCH, AND ELECTRIC HUM AS BACKGROUND:

JACK Hah. Look -- Shus-s-ss Listen --

BETTY (SOTTO VOCE) Oh good grief. There's Uncle Jim.

BILLY What do you know? We're looking right into the room where he and Diamond John are talking.

JACK Yes. Listen -- We'll be able to hear what they are saying.

SOUND BUILD UP ELECTRIC HUM AS BACKGROUND:

DIAMOND J (LAUGHS) So -- I am pretty sure you would come to see me when you get my note -- and the scarf.

(16)

UNCLE JIM Yes. I came because I would not have anything happen to Betty and Billy or Jack Armstrong for anything. And you knew that, too, didn't you, Diamond John Drummond?

DIAMOND J (LAUGHS) Well, let us say I suspected it. That is why I made such a very careful effort to capture them. Oh, it was not so easy. Jack Armstrong, he is smart. But I think I was just a little bit smarter.

U. JIM Well, I have answered your call. What do you want?

D. JOHN Well, first -- you have not told the police, I trust?

U. JIM You asked me not to, didn't you?

D. JOHN I told you, you must not. Now you tell me. Did you tell the police that I sent for you?

U. JIM No. I did not tell them.

D. JOHN On your word of honor as a gentleman?

U. JIM On my word of honor, I did not tell them I was coming here.

D. JOHN So. That is very good. Now then. I will be brief. You are going on an expedition into the Australian bush. You will follow the directions given on those message sticks that came to Dr. Courtland. On that expedition you may discover a source of petroleum. Now then, if you do --

U. JIM Just a second, Diamond John Drummond. What are you trying to do -- make a fool of me?

(17)

D. JOHN What? A fool? I do not understand.

U. JIM Look here, those message sticks that give all the details of the journey into the bush to the Lake of Fire -- they were stolen. And you are the man who stole them.

D. JOHN What is this? Those message sticks were stolen? You are lying. You are trying to fool me.

U. JIM I am not lying. Those sticks were stolen from the safe in Dr. Courtland's study. And it was your men who stole them, Diamond John/

D. JOHN My men. No. No. I had nothing to do with it. Hah, but I think I know the dog who has done this. It is Tiger Jaeger. He works with the Japs. They are looking for oil, too.

U. JIM What makes you think it(was) might be Tiger Jaeger?



D. JOHN      My spies. I have a very strong organization, as you will soon find out, Colonel. And I have had reports that Tiger Jaeger's men have been seen in Brisbane. So if you are not lying, he is the dog we must get after.

U. JIM      What do you mean, we must get after.

D. JOHN      Exactly that. From now on, Colonel Fairfield, you and I are in partnership. And if you do not double-cross me -- Hah. What is that? Sirens.

SOUND      POLICE SIRENS OFF MIKE BACK OF:

U. JIM      (LAUGHS) It sounds like the police.

D. JOHN      You dog. Already you have double-crossed me. You have told the police.

U. JIM      No. I didn't tell them. But I left your note where Sergeant Maguire would find it.

D. JOHN      You fool. Put up your hands.

BETTY      Good grief, Jack. He has got Uncle Jim covered with an automatic.

SOUND      SIRENS OFF MIKE.      BUILD THEM UP:

(19)

## LEAD-OUT

ANCR      Uncle Jim seems to be in a very bad spot. Those police cars howling their way down through the narrow streets of Chinatown may not arrive in time to save him and Jack Armstrong from a mighty unpleasant situation. And who is this Tiger Jaeger that Diamond John spoke about? He may also be the source of a lot of trouble for Jack Armstrong -- so be sure, all of you, to listen to the next exciting episode of Jack Armstrong and the Black Joss.

CLOSING COMMERCIAL

ANCR      Now -- remember this, fellows and girls, you can't expect second helpings of WHEATIES-eating if that good old orange and blue package is only partly full. Yes, if you're going to do the kind of WHEATIES-eating I think you are, you'll need at least two packages for sure. So put in that WHEATIES order today. Then tomorrow morning, you're all set for the treat of a lifetime -- milk, fruit and WHEATIES, "Breakfast of Champions."

BUSINESS      THEME

ANCR      This is Franklyn MacCormack saying good-bye for General Mills, makers of WHEATIES -- Breakfast of Champions -- who invite you to listen Monday to another episode of Jack Armstrong, the All-American Boy.

KNOX REEVES ADVERTISING, INC.

JACK ARMSTRONG, # 2535

GENERAL MILLS, INC.

FRIDAY, OCTOBER 13, 1944

5:30-5:45 CWT

BLUE

WHEATIES

JACK ARMSTRONG AND THE BLACK JOSS

OPEN: Breakfast of Champions, Year Round Story

CLOSE: Wheaties--week-end sale

CHARACTERS:

JACK

BETTY

BILLY

UNCLE JIM

DIAMOND JOHN